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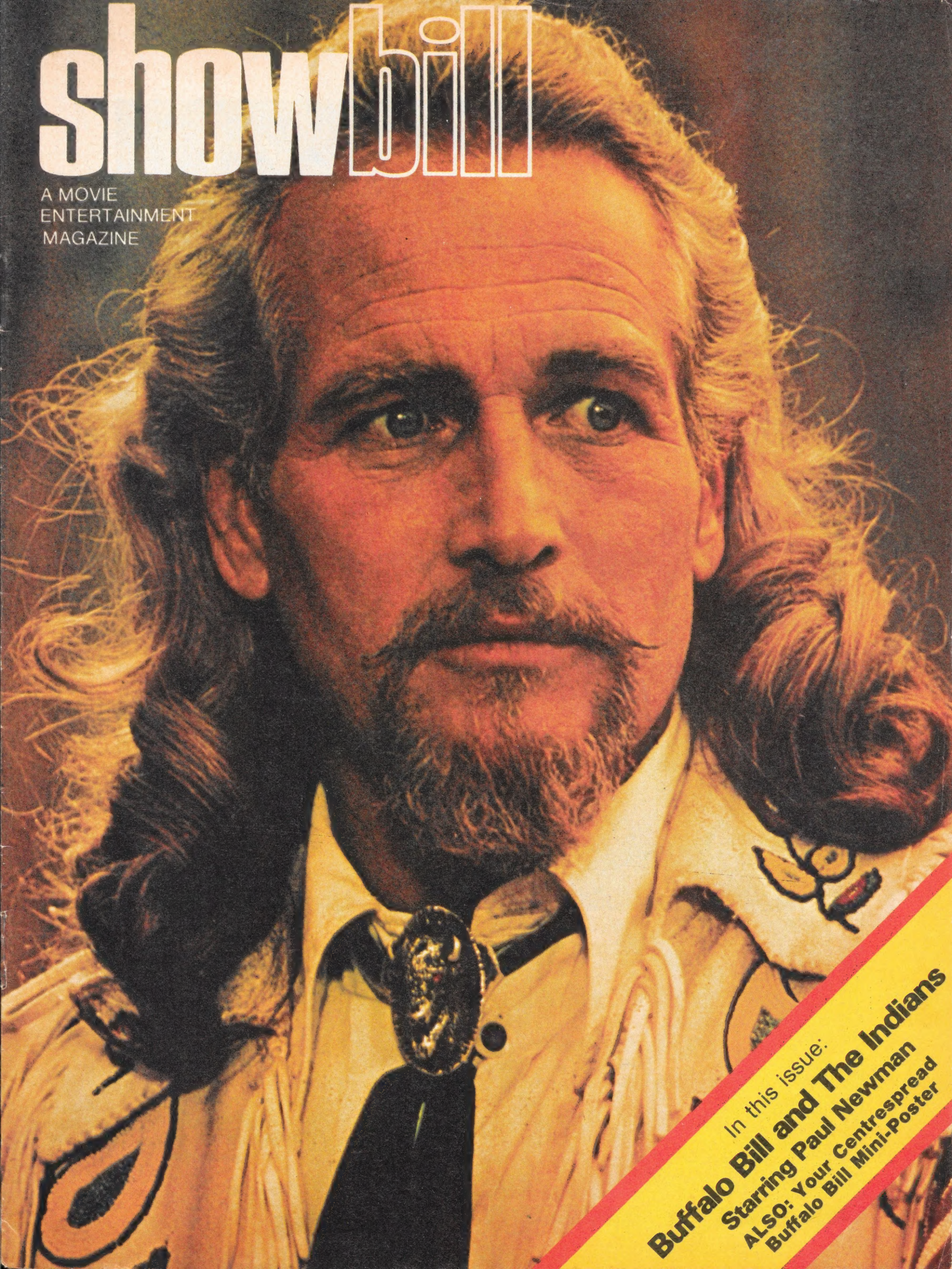
A MOVIE
ENTERTAINMENT
MAGAZINE



In this issue:

Buffalo Bill and The Indians

Starring Paul Newman

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MOVIE ENTERTAINMENT MAGAZINE
VOLUME 2, NUMBER 2 JUNE/JULY 1976

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AS WE SEE IT...

Our King Kong poster

Your response to our request for letters of comment has been tremendous, and for that we thank you. We'll be considering your congratulations and acting on your criticisms. More than 6,000 of you wrote in for the free **King Kong** (It opens at Christmas,) poster we offered in our last issue. They've all been sent out, so you should have yours by now.

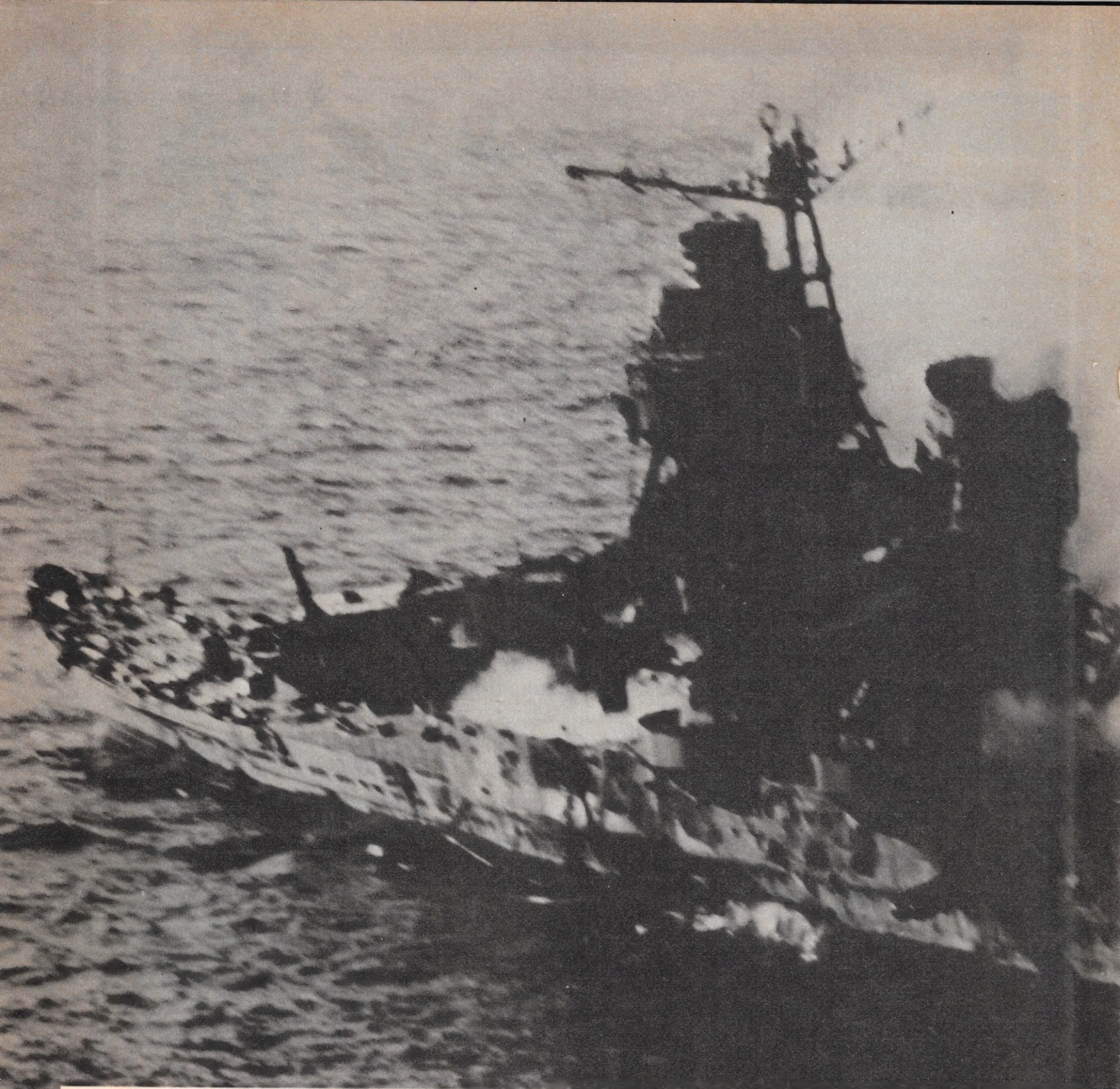
Our opening story in this issue is about the new film **Midway**, a recreation of the famous Second World War naval battle that changed the course of the war in the Pacific between the Japanese and the United States. It's an accurately constructed film with a host of stars playing real people connected with the battle, and should be one of the *big* films of this year.

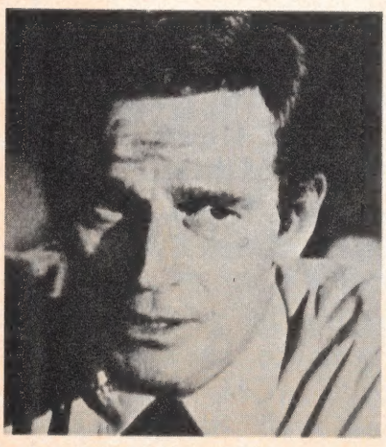
Paul Newman as Buffalo Bill

We're particularly looking forward to the opening of **Buffalo Bill and the Indians** (sub titled: **Or Sitting Bull's History Lesson**), which stars Paul Newman, in the title role, and Joe Grey, Geraldine Chaplin, Kevin McCarthy, Harvey Keitel, and Burt Lancaster, among others. In the centre spread of this issue you'll find Showbill's first mini-poster in a new series we'll be running from time to time.

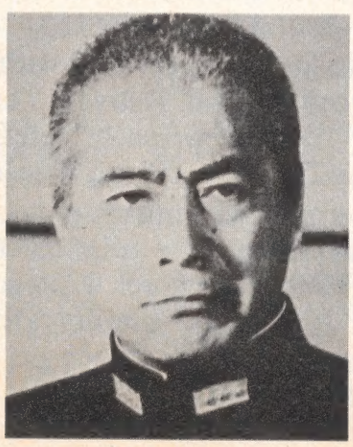
Also in this issue are interviews with Cybill Shepherd, the glamorous star of **Special Delivery**, and with Lee Remick, who's starring in the currently released **The Omen** with Gregory Peck and we're sure you'll enjoy both of these.

And, of course, we mustn't leave out **That's Entertainment, Part Two.** The original **That's Entertainment** was so successful that a sequel was certainly in order. Gene Kelly and Fred Astaire are the narrators for this one, and they put on one impromptu dance performance that's sure to delight their many fans. Your favorite MGM musical scenes that weren't in the original could well be in this sequel. Watch for it.





CHARLTON HESTON



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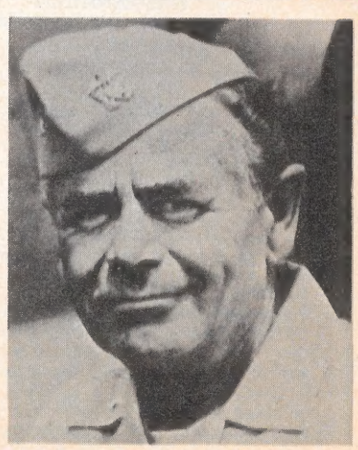
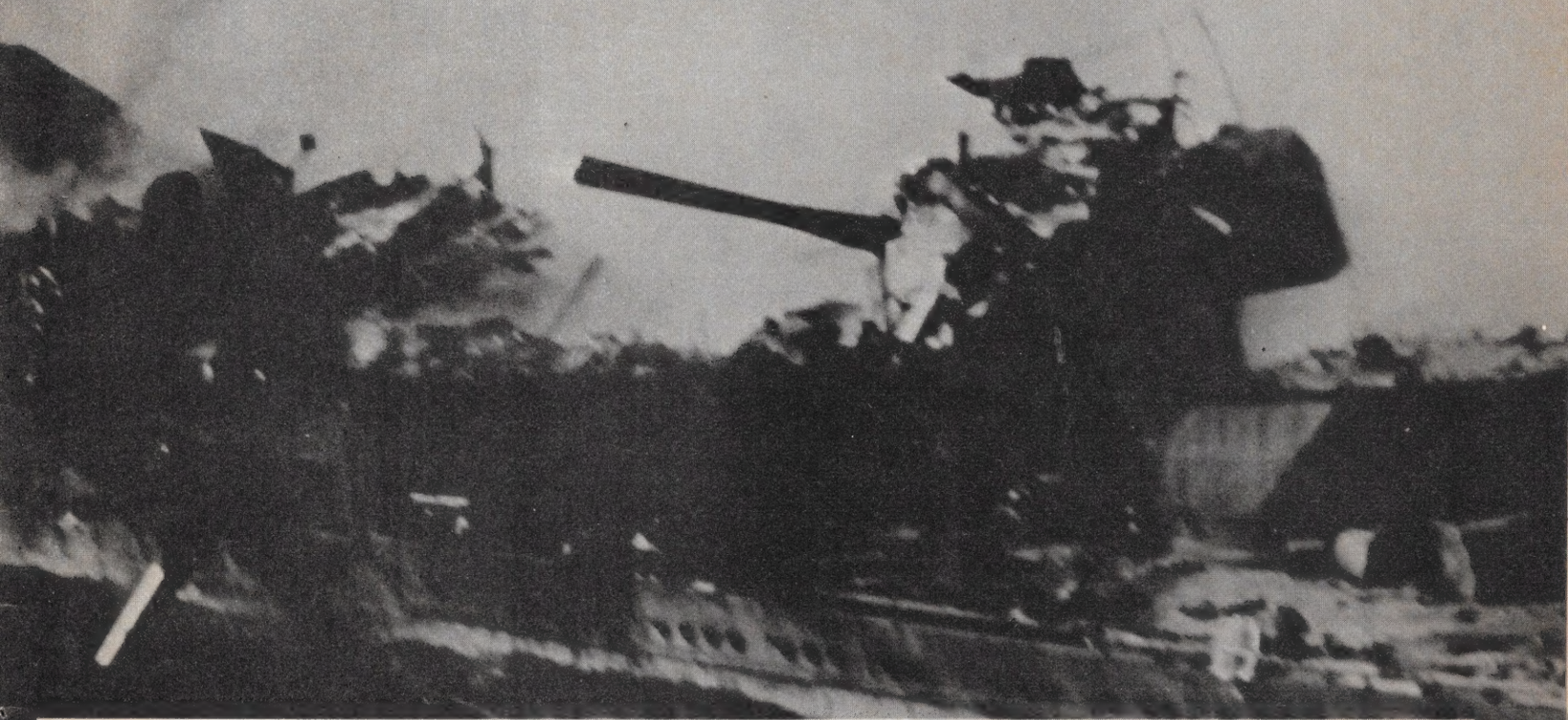
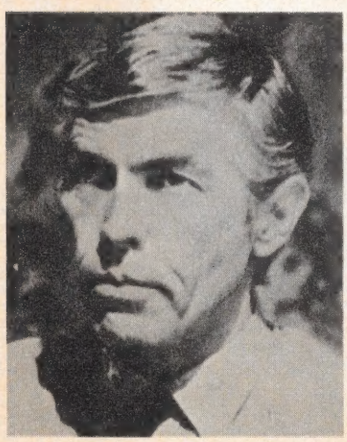


GLENN FORD

MIDWAY

Against the awesome, apocalyptic background of a great historical naval battle, Universal's **Midway,** the first major war picture to be filmed in years, is a compelling drama of men caught up in the tides of war. The Mirisch Corporation Presentation, conceived as a tribute to the U.S. Bicentennial, reflects both the U.S. and Japanese viewpoints on the great sea battle. Filmed in Sensurround, the remarkable sound system introduced in Universal's **Earthquake** and winner of an Academy Award, **Midway** stars Charlton Heston as Captain Matt Garth, the central fictional character whose story is interwoven with those of actual W.W. II officers and enlisted men, and Henry Fonda, portraying Admiral Chester W. Nimitz. /continued





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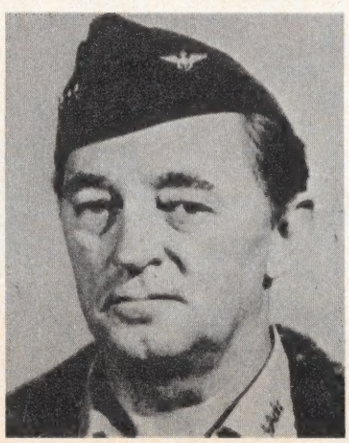

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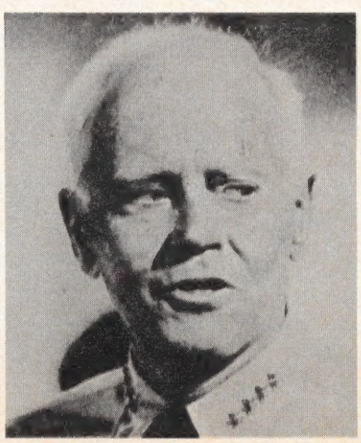
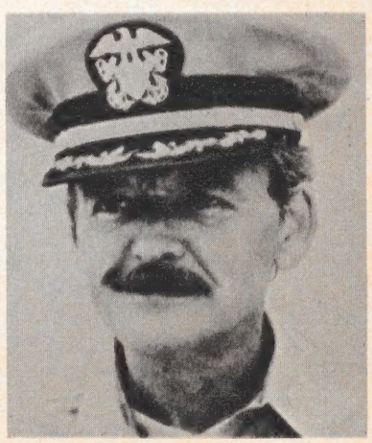


HENRY FONDA



HAL HOLBROOK

MIDWAY
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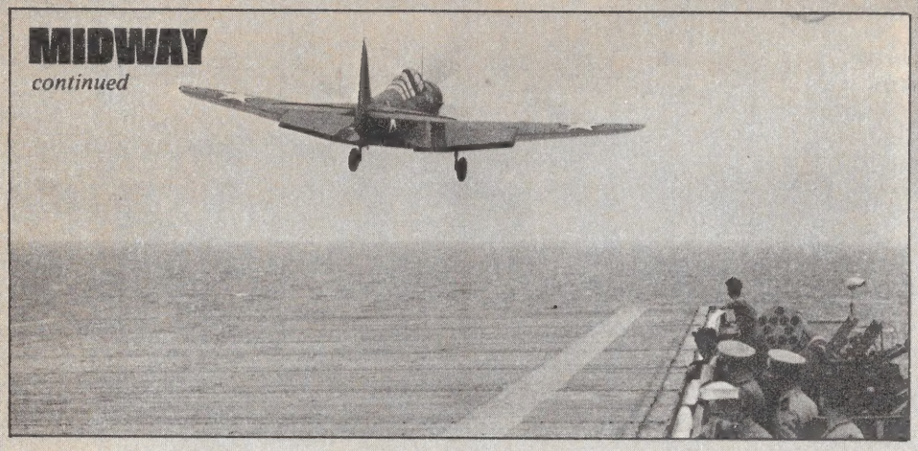


Seven top stars - James Coburn as Captain Vinton Maddox; Glenn Ford as Admiral Raymond A. Spruance; Hal Holbrook as Commander Joseph Rochefort, Jr.; Toshiro Mifune, Japan's most honored actor, as Admiral Isoroku Yamamoto; Robert Mitchum as Admiral William F. "Bull" Halsey; Cliff Robertson as Commander Carl Jessop, and Robert Wagner as Lieutenant Commander Ernest Blake, aide to Admiral Nimitz - comprise the roster of guest stars portraying naval officers.

Midway, directed by Jack Smight, and produced by Walter Mirisch in Technicolor and Panavision, interweaves the dilemma faced by a key aide of Admiral Nimitz with dramatized personal stories, and accounts of the individual courage and sacrifices of men involved in the sea battle that became the turning point in the Pacific for the United States in World War II.

The Walter Mirisch Production integrates into the story actual war footage, filmed in color by Navy photographers and by cameras mounted on fighter planes, to lend powerful reality to the climactic sea battle, recognized as the most decisive and significant naval action since Trafalgar.

The Battle of Midway sounded its furious thunder in June 1942, six months after Pearl Harbor and the catastrophic blow to the U.S. Pacific Fleet, when it appeared that nothing could stop the Japanese Navy's expansion in the Pacific. Admiral Isoroku Yamamoto, the brilliant Commander-in-Chief of the Imperial Combined Fleet, designed the attack of Midway to precipitate a showdown battle with the weakened U.S. Pacific Fleet.

The American high command was informed of the plan when the U.S. Navy's Combat Intelligence Unit at Pearl Harbor, under Cdr. Joseph Rochefort, monitored and decoded Japanese secret messages about Objective "AF." Although many in the high command believed that the Midway operation was a Japanese ruse and that the real attack would come at Hawaii or even California, Admiral Nimitz thought otherwise; he made the decision to dispatch this weakened task force under Admiral Spruance and Admiral Fletcher to ambush one of the greatest armadas ever assembled.

In his book, *Incredible Victory,* documenting both sides of the Battle of Midway, Walter Lord wrote:

"The U.S. had no battleships, the Japanese eleven. The U.S. had eight cruisers, Yamamoto twenty-three. And the U.S. had only three carriers (one of them crippled); their enemy had eight.

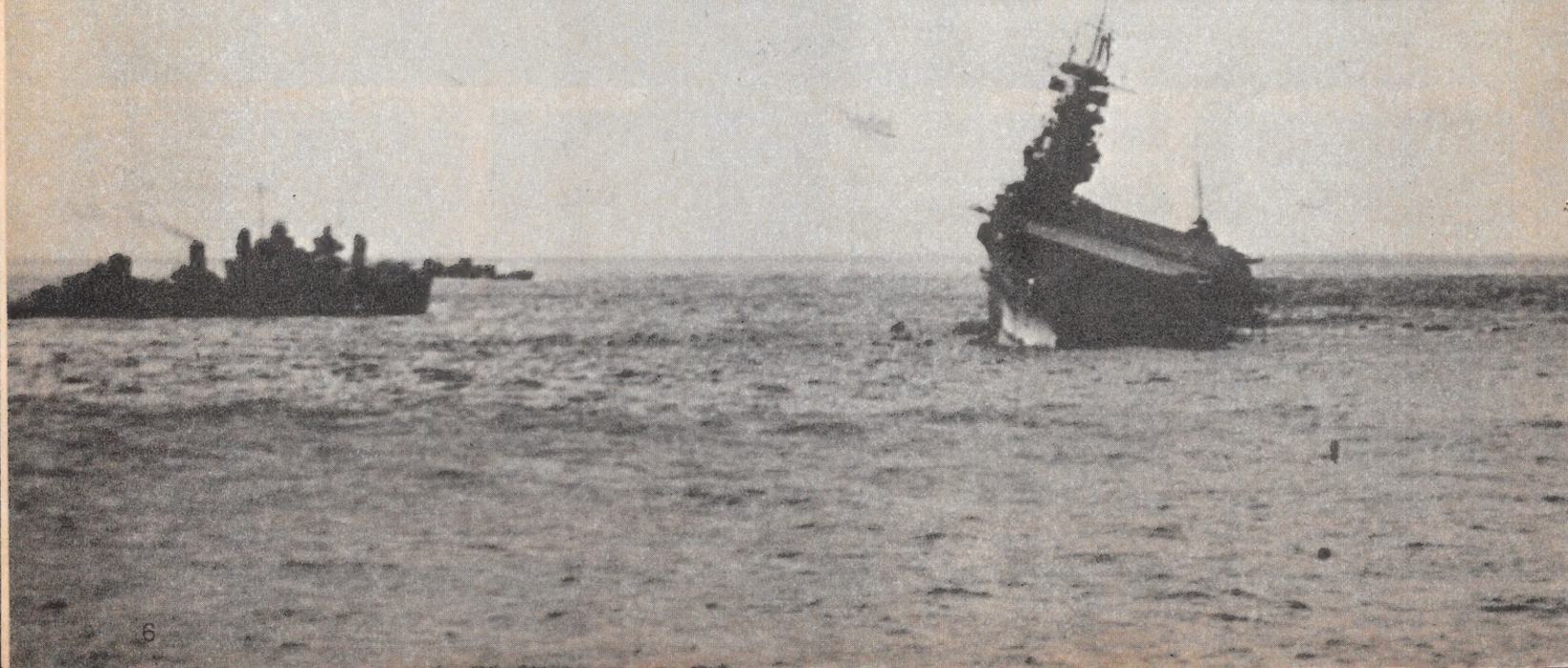
"The U.S. had no right to win. Yet they did, and in doing so they changed the course of a war. More than that, they added a new name - Midway - to the small list that inspires men by shining example. Like Marathon, the Armada, the Marne, a few others, Midway showed that every once in a while 'what must be' need not be at all.

"Even against the greatest of odds, there is something in the human spirit - a magic blend of skill, faith, and valor - that can lift men from certain defeat to incredible victory."

Midway was filmed at the U.S. Naval Air Training Command Base in Pensacola, Florida; at sea aboard the USS Lexington; on Stage 22 at Universal Studio, and at other locations in California, including Fort MacArthur, the Long Beach Naval Base, Terminal Island, Point Mugu naval facilities, and the Huntington Library's Japanese Gardens in Pasadena. All photography aboard the USS Lexington, as well as on all naval facilities, was on a non-interference basis, with the Navy continuing its regular operation and training, and the filming occurring at non-interruptive times.

Authenticity was one of the keynotes for director Smight. "It was most difficult to make everything accurate, not only the battle itself but also every detail of clothing, vehicles, weapons, language, customs," he declared.

To keep things straight, Smight took a crash course on Midway, reading scores of books on the sea battle, and was advised by several technical directors. For months before filming began, everyone involved - producer, director, art director, costumer, property master, special effects wizards - all studied documents, films, photographs, history books to achieve accuracy and verisimilitude in the sweeping motion picture.



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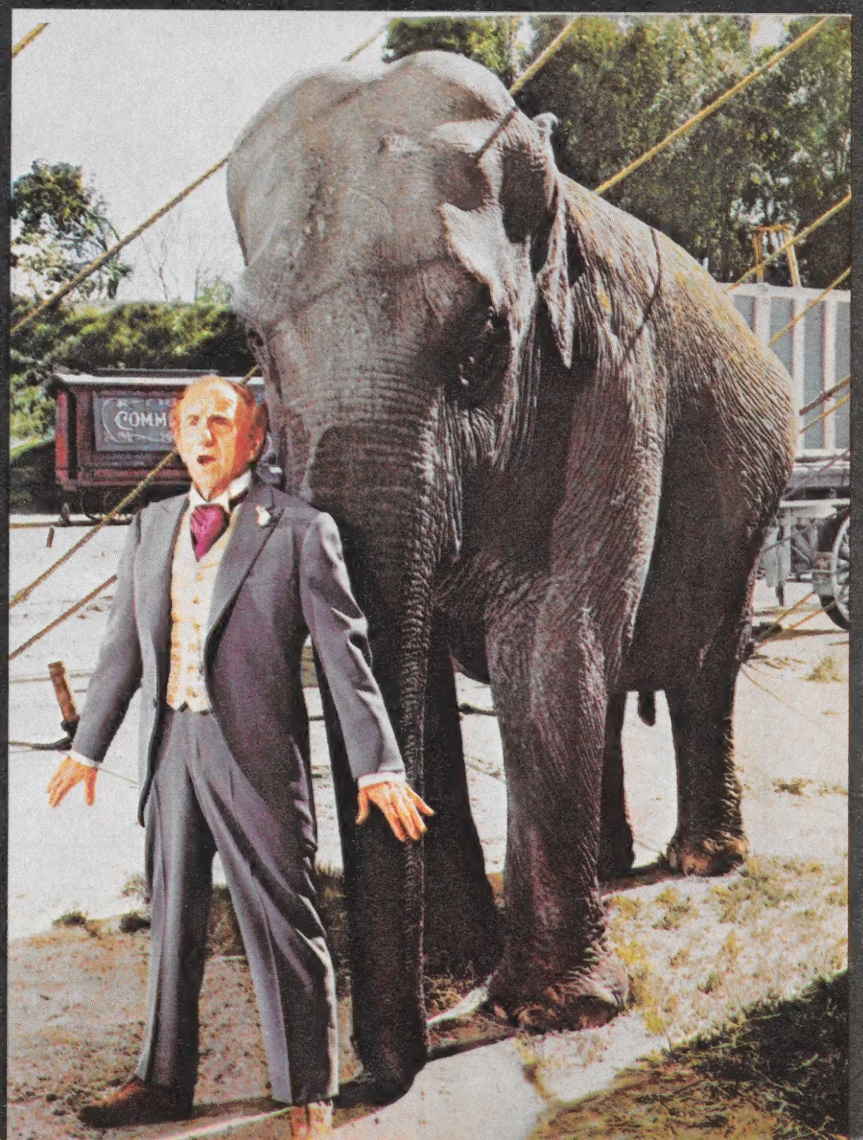
THAT'S ENTERTAINMENT, AGAIN!

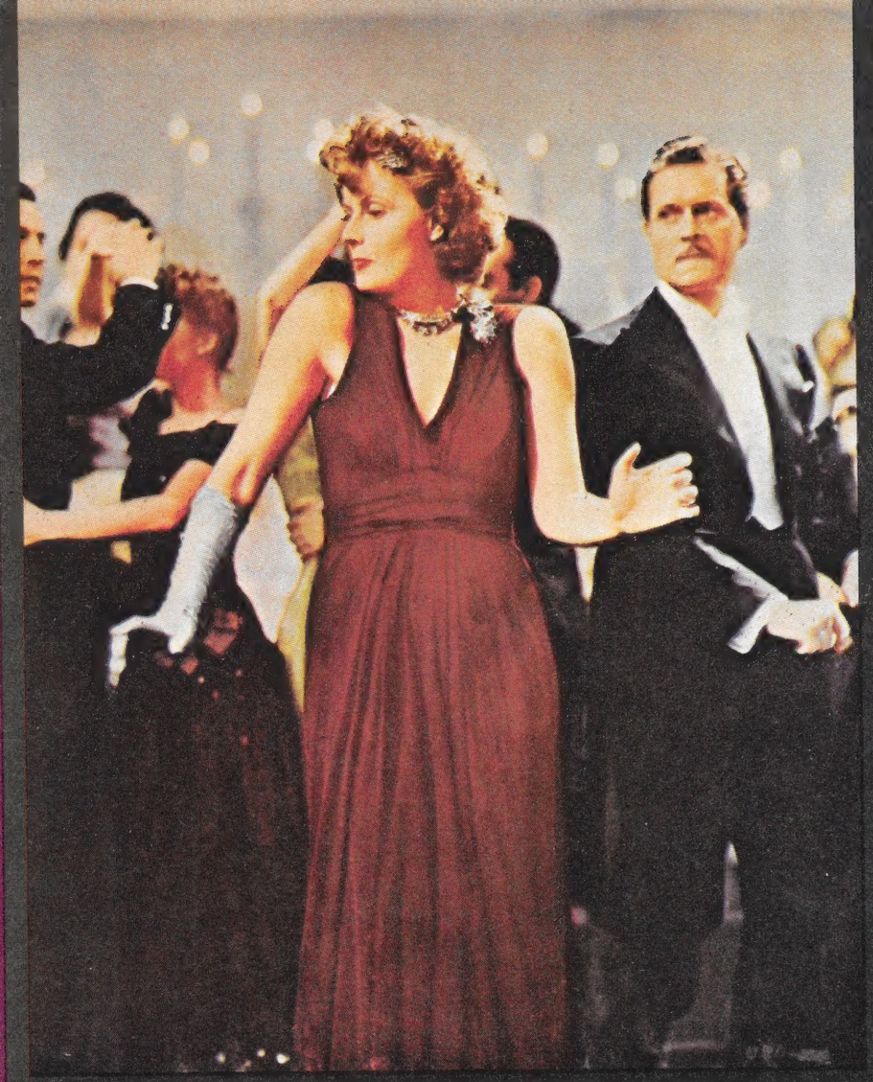
In the great Hollywood tradition - a sequel. MGM's That's Entertainment Part Two takes up where its predecessor left off, presenting more of those fabulous sequences from movie musicals of the past. It also highlights such non-singing stars as Greta Garbo, Clark Gable and the Max Brothers. This time, though, there's one important difference: Fred Astaire and Gene Kelly are seen not only as narrators but as performers in an all-new song and dance number, directed by Kelly especially for That's Entertainment Part Two. The dancing dance duet was unexpected, says Kelly. "We heard the music and just started to move about. It was inevitable."

Judy Garland and Fred Astaire starred in Irving Berlin's Easter Parade

Leslie Caron and Carrot Top appeared in Lili



Jimmy Durante one of many Hollywood stars who appeared in Jumbo



Great Garbo cut loose by dancing
the chica-chaca in Two Faced Woman

Romance from Paris was brought to the screen
in An American in Paris musical
comedy number, Stairway to Paradise

Cyd Charisse and Gene Kelly
in Singing in the Rain

Gene Kelly and Frank Sinatra
played U.S. navy men in Anchors Aweigh

Lee Marvin rides again

by Douglas Martingale

Colorado in 1908 was alive with newly rich men — and women to please them. It was a frontier with a future. Much of the old and rugged and rustic was still there, but so were ornate new hotels, shiny limousines that barely kept running, street lights and fancy fashions. Contrast was everywhere.

This is the setting designer Jack Martin Smith and wardrobe designer Rene Conely, both Academy Award winner (for **Cleopatra**), had to recreate — from cars to corsets — in Durango, Mexico where producer Jules Buck elected to film **The Great Scout and Cathouse Thursday.**

Not only was an entire Denver street recreated, but another frontier town called Serenity also had to be built nearby in an area where only sagebrush and desert soil existed prior to the film troupe's arrival.

Lee Marvin, as The Great Scout, plays a rugged character famed in the Old West. His buddies are the Harvard educated half-Indian, Sam Knox, portrayed by Oliver Reed, and Billy, a fun-loving dirty old man in mind and body, played by Strother Martin. Their arch enemy is Colby, a railroad tycoon played by Robert Culp. His wife, Nancy Sue, is played by Elizabeth Ashley and Howard Platt is his prize-fighting stooge, Vishniac. Sylvia Miles is a rough tough madam, named Mike, and Kay Lenz, an escapee from her brothel, plays Thursday.

Keeping this large roup of forceful actors under control was director Don Taylor who, having worked in front of the cameras in twenty-seven movies himself, is rather qualified to handle actors singly or by the dozen.

Usually, big-budget productions are based on best-sellers or hit plays, and often many writers are involved in scripting them. Not so **The Great Scout and Cathouse Thursday.** It is all based on an original screenplay by Richard Shapiro which was snapped up by producer Jules Buck, who brought the project to American International. Samuel Z. Arkoff, Chairman of the Board and President of AIP, is the executive producer of the film.

Buck has been in motion picture production for more than 30 years, his early association having been with Darryl Zanuck at 20th Century-Fox. He has become a producer-for-the-world, making pictures in several countries and on three continents.

The many productions with which Buck has been associated include **The Naked City, The Killers, Brute Force, Love Nest, Treasure of the Golden Condor** and **The Ruling Class.**

Lee Marvin is back to the sort of part he likes best, and in which audiences seem to like him best.

Give Marvin a gun and a girl and he supplies the grin that has helped make him an international name. He is one of the ten highest paid stars in the world.

His credits include **The Caine Mutiny, Ship of Fools, The Dirty Dozen, Paint Your Wagon, Prime Cut, Emperor of the North Pole, Shout At the Devil.**

Marvin is known for his two-fisted approach to his roles and life. He also is known for winning the Academy Award as Best Actor in 1965 for **Cat Ballou.** As Sam Longwood in **The Great Scout And Cathouse Thursday,** you might say he is three-fisted!

Lee Marvin, Strother Martin and Oliver Reed

TAKE SIX

The Food of the Gods

Starring Marjoe Gortner, Pamela Franklin, Ralph Meeker and Ida Lupino
Direction: Bert I. Gordon

Based on a portion of H.G. Wells' classic terror tale, **The Food of the Gods** was filmed on Bowen Island just off the coast of Vancouver. Bert I. Gordon, who wrote the screenplay in addition to producing and directing the film, selected ths site as a perfect match for the isolated island Wells depicted in his novel. The story, which has been updated to the present day, deals with the terrifying events caused when a farmer feeds his normally harmless animals a mysterious substance which causes them to grow abnormally large and vicious. The consequences are a frightening fight to the death between the people of the island and hordes of giant rats, wasps and other creatures. By using unorthodox mattes and other photographic innovations, director Gordon, well known for his work with science fiction and terror films, has managed to portray his characters battling rats the size of lions.

Peter Pan

Direction: Hamilton Luske, Clyde Geronimi and Wilfred Jackson.

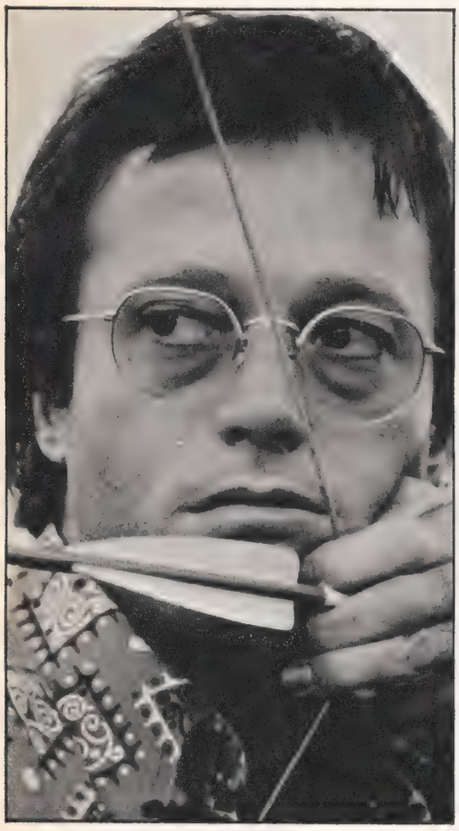
Capturing the bright landscape of fantasy and the atmosphere of imperishable youth, Walt Disney's animated treatment of Sir James M. Barrie's famous play returns this summer to delight audiences of all ages. First released in 1953, the Disney version pleased Barrie's confirmed admirers and will, no doubt, please moviegoers who will see it for the first time. The famed story of the boy who would not grow up includes such famous cartoon characters as the hero, Peter Pan; imaginative Wendy and her younger brothers; their parents, Mr. and Mrs. Darling; eveil Captain Hook; the ticking crocodile; and Tinker Bell, the hot-tempered messenger and boon companion to the irrepressible Peter Pan. The film was in preparation for a decade and in active production for three years on a $4-million budget. During this time, Disney assigned his top animators, background painters and character developers to various phases of **Pan's** development. More than 500,000 separate drawings and sketches and more than 900 painted backgrounds were used in the movie, an all-time feature cartoon record to that date.

Small Town in Texas

Starring Timothy Bottoms, Susan George and Bo Hopkins
Direction: Jack Starrett

A hard-hitting drama about a young man who, after serving a prison sentence, returns to his hometown to wed the mother of his child only to find that she was the reluctant lover of the town Sheriff who framed him. Susan George, last seen in **Mandingo,** plays the spirited young shouthern girl, Mary Lee, whose life is complicated by a rapacious Sheriff, Bo Hopkins. Timothy Bottoms, who gained recognition in **The Last Picture Show,** an earlier look at small-town Texas life, plays Poke, the former convict who is forced to take on pratically the entire establishment of the southern community he has returned to after years in prison. Produced by Joe Solomon, whose credits include **Hell's Angels '69** and **Evel Knievel,** the film was shot on location in San Marcos, Texas, as the geographical layout was well suited to the wild motorcycle chase scene — one of Solomon's fortes — which is an integral part of the picture. *continued*

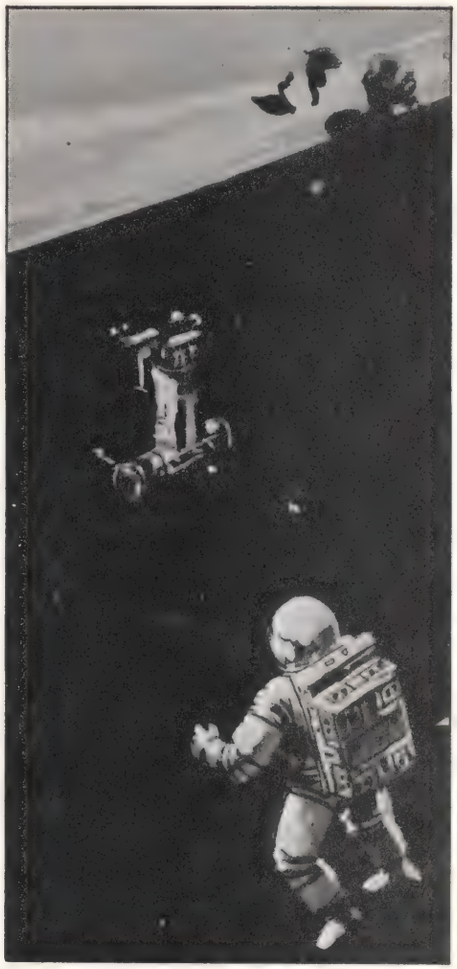
TAKE SIX *continued*



Fighting Mad

Starring Peter Fonda, John Doucette, Lynn Lowry and Philip Carey
Direction: Johathan Demme

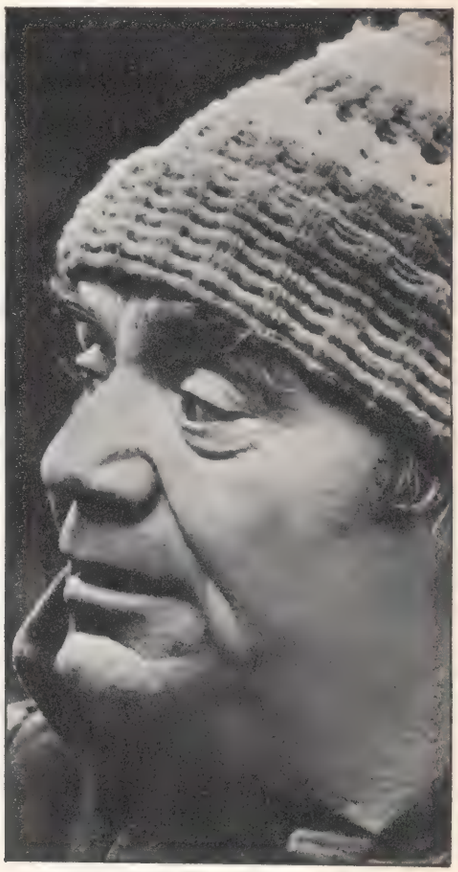
An outdoor action drama starring Peter Fonda as a young farmer who declares war against a strip mining operation, the film reunites Fonda with producer Roger Corman who produced two of his most successful films, **The Wild Angels** and **The Trip.** As Tom Hunter, Fonda returns to his father's ranch after becoming disillusioned with city life to discover the traditional old farming community has been drastically changed — for the worse — by a strip mining operation. After a series of violent confrontations with the mining company, Fonda declares war against the giant bulldozers with explosive results. Directed by Jonathan Demme, whose credits include **Caged Heat** and **Crazy Mama,** the film was shot on location in Arkansas.



Futureworld

Starring Peter Fonda, Blythe Danner and Arthur Hill
Direction: Richard Heffron

The adult playground Delos has reopened following the deadly breakdown of the robots who went wild and killed a few vacationers in **Westworld.** Fonda and Hill, have been assigned by their communications group to investigate the new operation as many of the world's most powerful leaders go there to have their wildest fantasies fulfilled. Filmed on location at NASA's famed Manned Space Flight Center in Houston, the Apollo Command Nodule and a full scale mock-up of Sky Lab are the settings for key scenes in the movie. The famous Mission Control Room used for manned space flights also doubles as the Delos Central Control Room from which the four pleasure worlds of Delos — Futureworld, Romanworld, Spaworld and Medievalworld — are observed and controlled. Yul Brynner, who starred in **Westworld,** makes a cameo reappearance as the Gunfighter.



Shoot

Starring Cliff Robertson, Ernest Borgnine and Henry Silva
Direction: Harvey Hart

Oscar winners Robertson and Borgnine headline the cast in this psychological drama exposing the serious consequences of the unrestricted use of firearms. Based on the chilling best-selling novel , the story concerns two groups of deer-hunters who engage in open warfare on each other. Shot on location in Brampton and Toronto, Ont., the movie hopes to lead people to the realization that stiffer gun control measures are needed. Aside from the three stars, the majority of those involved in the $1.5 million film are Canadians — including producer Harve Sherman, director Harvey Hart, the crew and co-stars James Blendick, Larry Reynolds, Gloria Chetwynd, Helen Shaver and Kate Reid.

FUTURE SHOCKS

Life in the 23rd Century

by Peter St. John

The time is the 23rd century.

The place is a section of the United States, hermetically sealed off from devastated areas that surround it, and filled with people whose lives are devoted solely to pleasures - until they reach their 30th birthday. On what is known as Lastday, the 30-year-olds file into a huge arena known as the Carrousel and seek life renewal in a mystical liturgy witnessed by thousands of cheering spectators.

In what certainly must be the most unique, provocative and controversial subject matter for a motion picture in many years, Metro-Goldwyn-Mayer is celebrating the start of its second half-century in the film industry with Saul David's multimillion-dollar production of **Logan's Run**; starring Michael York, Richard Jordan, Jenny Agutter, Roscoe Lee Browne, Farrah Fawcett-Majors and Peter Ustinov. Directed by Michael Anderson of **Around the World in 80 Days** fame, and written for the screen by David Zelag Goodman, the futuristic adventure drama is based on a novel by William F. Nolan and George Clayton Johnson.

Because of its concern about life 300 years from now, **Logan's Run** became one of the most challenging projects ever undertaken by a group of film creators. Everything - exterior and interior settings, modes of transportation, food, drink, furnishings, clothing, laws, beliefs, jobs, hobbies, entertainment, jewelry, personal habits, etiquette, manners, life styles, status symbols, even love - had to be devised and created especially for the film.

Costs for interiors and exteriors would have been unsurmountable if it had not been for the state of Texas. In Dallas, Houston, and Ft. Worth producer David and director Anderson located the most advanced architecture in the United States and in incorporated the futuristic structures into their film. Most notable was the Dallas market Center, where the filmmakers utilized futuristic backgrounds of the West Atrium, a five-storied terraced space featuring an entire wall of mirrored plexiglass and a variety of acoustical materials created by artist Paul Maxwell.

Scenes of the rugged trek by co-stars Michael York and Jenny Agutter from the city to the ruins of Washington, D.C., were filmed at the Fox movie ranch in Malibu.

And if all this were not enough, Holography, a phenomenon of the motion picture screen that may very well be the forerunner of movies of the future, will be seen for the first time in **Logan's Run.**

Michael York and Jenny Aggutter star in Logan's Run

Michael York Jenny Agutter and Farrah Fawcett-Majors

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Buffalo Bill and the Indians

by Philip Anderson

Three buses pull up to a tented camp, which lies in a bend of the Bow River. Across a rolling plain the Rockies loom. The buses discharge their load. Two hundred people walk through a gate in a corral and enter a canvas city.

Within moments they are gone, dispersed, drawn to a breakfast of quesadillias and coffee in the mess tent, or the print shop or grocery store, the photographer's darkroom, the horse or buffalo corrals or the blacksmith's. Two girls practice lassoing a wooden steer while across camp a smiling man flicks a piece of paper from his partner's hand with a bullwhip. In the distance, Indian braves ride bareback across the plain.

It is not until one looks inside the burnt out fort and sees the make-up and dressing rooms that one realizes this is not some revitalized period town but the living set of Dino De Laurentiis' presentation of Robert Altman's new film, **Buffalo Bill and the Indians.** It stars Paul Newman as Buffalo Bill, Joel Grey as Nate Salsbury, Geraldine Chaplin as Annie Oakley, Kevin McCarthy, Harvey Keitel, Allan Nicholls, Shelley Duvall, Robert Doqui, Pat McCormack and Burt Lancaster.

The sprawling set, built on the Stoney Indian Reserve in Alberta, presents the 1880's winter camp of Buffalo Bill's Wild West Show.

Robert Altman and Dino De Laurentiis have made a film about one of the great American folk heroes. Both a circus and a satire, **Buffalo Bill** debunks and admires the legend of William F. Cody; questions the history and mythology of Show Business; examines celebrity and power - used and abused - and confronts the relationship between the Indian and White man.

Buffalo Bill was, in effect, the first American Star, the first hero whose legend was not based on military prowess or political position, but was fabricated upon very little fact and a lot of publicity. Paul Newman brings 20 years of superstarring talent to the role, presenting Buffalo Bill as an Indian scout, buffalo hunter, adventurer, murky philosopher, ladies' man, actor, showman, and a human being trying to live up to his images. As Newman says, "I looked on Buffalo Bill as being the first movie star and went from there."

Buffalo Bill was born William Fredrick Cody in the Iowa of 1846. His fame was largely based on fictionalized

continued

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Buffalo Bill and the Indians

continued

accounts of his exploits, written by dime novelists, principally Ned Buntline and Prentiss Ingraham, which captured the imagination of the civilized Easterners and sold in the millions. In 1872, after spending his youth as a scout, pony express rider and buffalo hunter (he killed more than 4,000 buffalo in 17 months to supply food for rail-road workers) Cody was convinced by Buntline to star in a western play he had written.

In the autumn of 1876, Cody again followed Buntline's advice: "Take the prairies and Injuns and everything else right to 'em. (The people in the East.) That's the idea. There ain't room on stage to do anything worthwhile. But there would be on a big lot where we could have horses and buffalo and the old Deadwood Stage and everything! That'd be something they never seen before! That'd be showing them the West!" He did just that.

Entertainment was what The Wild West was all about. Bigger in its time than a Rolling Stones Tour, the show was officially titled "Buffalo Bill's Wild West or Life Among the Red Men and Road Agents of the Plains and Prairies, an Equine Dramatic Exposition on Grass or Under Canvas of the Advantages of Frontiersmen and Cowboys." During the 1885-86 season, it played to more than 1 million spectators at Madison Square Garden and to more than 6 million people in a six-month period at the Chicago World's Fair. The show traveled to Europe, put on a command performance for Queen Victoria and was received by the Pope. By 1901 there were more than 500 people employed and Salsbury and Cody were each making a profit of $1 million annually.

"Buffalo Bill is an amalgamation of all the legendary heroes of history," says Newman. "The main reason I'm enjoying this part is **Buffalo Bill** really murders me and Redford and Gable and Winston Churchill and Machiavelli and Adolph Hitler and McQueen, because there's no way a human being can sustain what has become legendary about him over the years, least of all motion picture people.

Burt Lancaster

Geraldine Chaplin

Joel Grey

"This film is a carnival...a mad old fairy tale and there's nothing the matter with laughing at your heroes as far as I'm concerned. Buffalo Bill is a symbol.

"I don't know how much power Buffalo Bill really had. He was a star because Buntline made him a star and the half dimes made him a star. That was pioneer stuff...that was the stuff that dreams were made out of, the same way that celluloid is today."

Buffalo Bill and the Indians marks the first collaboration between Newman and Robert Altman.

"Robert Altman is less restrictive than any other director I've ever worked with," Newman says. "He demands and depends a great deal on actor outside of the confinements and construction of the script. As in most improvisation, about 95 per cent of it is terrible, but Altman really has the perception to get down to the five per cent that is an active contribution to the script, and he uses that.

"He is very much a community man. Artistically he's a community man. He's not a tyrant and he's not an egoist. His gift comes from being able to let somebody else father something without putting his imprint on it. It's a great gift to be able to use power and talent gracefully and he has that. The things about Altman is that he deals in concepts, not linear story lines, although this is one of the most linear stories he's told. He's also one of the best casting agents I know. He casts to character rather than worrying about the commercial aspects of a performer."

Altman feels, "When you give someone a hero, you are lying to them and are responsible for them. The hero should be ourselves and our behavior. I try to stay as close to the truth and as far away from myths as I can."

As for superstar Newman, playing the legendary Buffalo Bill, the difference between Buffalo Bill and Buffalo Paul is that Newman takes his stardom with a grain of salt. "I have this nightmare that on my tombstone they'll write, 'Here Lies Paul Newman...a great actor until one day his eyes turned brown.'"

LOVE AT FIRST SIGHT

by Noah James

Love at First Sight is a love story: two people accidently meet, they fall in love and it changes their lives.

What makes this love story special is that one of the characters is blind. What makes it unique is that filmmaker Rex Bromfield has taken a sensitive subject and made it both moving and funny.

The story is simple: Roy, an ex-barber who burned-out his retinas watching an eclipse of the sun, meets Shirley, an ex-waitress, in the china shop where he works. She falls in love with him at first sight, oblivious to his handicap. But their road to happiness is pot-holed by Roy's affliction and the opposition of Shirley's bigoted father.

Dan Aykroyd, a regular on NBC's Saturday Night, is Roy. Mary Ann McDonald, a young Toronto actress, is Shirley. Together, they're the most offbeat pair of screen lovers since **Harold and Maude**.

"Love at First Sight is not a film about the problems of being blind," says director Bromfield. "Roy is hardly aware that he is handicapped and operates consistently from a position of total confidence. We can laugh at his predicaments without feeling cruel or heartless because we sense that he doesn't mind."

Filmed on location in Toronto and Niagara Falls, **Love at First Sight** is Rex Bromfield's debut as a feature film director.

Barry Morse

Two years ago, after years of directing shorts and documentaries, he satisfied an ambition to direct a narrative film by writing and directing a half-hour comedy on a shoe-string budget. It too was called **Love at First Sight** and was shown on the CBC series Sprockets, where it was seen by producer Peter O'Brien.

Struck by its freshness and originality, O'Brien felt the short film had potential as a feature-length vehicle. He screened the film for Quadrant Films who agreed to produce a feature-length version if Bromfield could come up with a screenplay.

Bromfield did, and has now found himself, at age 29, in the enviable position of making his directorial debut with a distinctively personal film.

An inveterate film buff with a soft spot for the works of Buster Keaton and Woody Allen, Bromfield has always wanted to make comedies.

In addition to Dan Aykroyd and Mary Ann McDonald, who are both making film debuts with this movie, Bromfield has assembled an amusing cast of characters including George Murray as the bigoted father, Barry Morse as an effeminate pet shop owner and Jane Mallet.

It is the lovable innocence of these characters, focused around Roy's blindness, which makes them refreshing to watch.

Dan Aykroyd and Mary Ann McDonald in Love at First Sight

SPECIAL DELIVERY

Cybill Shepherd: star or comet?

by Helen Scott

Cybil Shepherd had no blazing ambition to become a movie star.

The blonde and beautiful Memphis belle was one of New York's top fashion models and was emotionally and financially content in that pursuit.

Then Hollywood director Peter Bogdanovich saw her face on a magazine cover and decided she was the one to play the earthy smalltown girl in his highly acclaimed **The Last Picture Show.**

"I was happy as a model," Cybill recalled during a break from filming of her latest movie, **Special Delivery,** "but Peter was such a wonderful director and the critics said I was good in the film, so I decided that being an actress was a personal goal I'd work toward."

Critics were less kind with a few of her films that followed **The Last Picture Show.**

"It took me two or the three pictures to realize that having magazine cover looks may be okay, but in a movie it helps if you have a good script, a good director and a great cast."

In **Special Delivery,** produced by Bing Crosby Productions and co-starring Bo Svenson, she plays a different sort of role. **Special Delivery** is an action film starting off with a cleverly masterminded $300,000 robbery that goes somewhat awry. The leader of the gang (Bo Svenson) eludes the police but is forced to dump the loot in a corner mailbox. His action has been witnessed by Cybill Shepherd who forms an alliance with him in an attempt to recover the money from the U.S. postal service. They must not only avoid the police but other desperate citizens with a nose for the bundle.

Bo Svenson

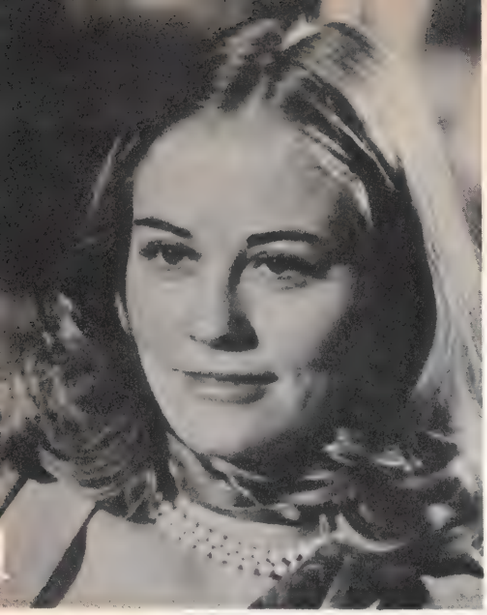
The action is fast, the characters fascinating and the story offers both suspense and humor.

Cybill Shepherd believes that **Special Delivery** has all the ingredients of a hit.

"There's one long scene where I have to wear a sack over my head," she says. "So much for having a face that launched a thousand *Vogue* covers."

A tense scene from Special Delivery

Hold-up man uses a bazooka to crack the bank vault



Cybill Shepherd

Cover girl fame is no automatic access to movie stardom, although a few celebrated models, including Lauren Bacall, have gone on to significant acting careers.

Born in Memphis, Tennessee (her birthday is February 18,) Cybill Shepherd devoted the first fifteen years of her life to tomboy pursuits. She had no clear ambition, but was positive that any accomplishment would occur in the field of sports.

"I wasn't popular in school," she recalls. "I thought two or three real friendships were a lot for anyone to handle, but most of my classmates felt the world had to love them and spent all their waking hours making sure it did. I wasn't obsessed with popularity, but my environment was."

At 15, a cousin entered her in the Memphis competition of the Miss Teenage America contest. She sang and smiled her way to the Miss Teenage Memphis title.

"Then I want on to bigger and better things - washing out completely in the Miss Teenage America Contest," she recalls. "It was probably the best thing that ever happened to me."

Miss Teenage Memphis carried its own crown of thorns, primarily local modeling chores. The smiles Cybill contributed to Memphis advertisers cast a glow all the way to New York, and Stewart Cowley, founder of Stewart Models, one of the nation's leading agencies, offered her New York modeling assignments and a shot at the Model of the Year Award.

Thrown into the glare of the stardom spotlight in her very first acting assignment, the critically acclaimed **The Last Picture Show**, Cybill Shepherd never enjoyed the luxury of being able to learn her craft in obscurity. She leaped into the acting business at full throttle and full visibility as the heroine of a motion picture that was multi-Oscar nominated (including Best Picture) and intensively lauded and viewed.

The publicity glare created a scrutiny most performers are spared until dozens of films or years into their careers.

The challenge notwithstanding, Cybill Shepherd has earned the attention and confidence not only of her discoverer and initial director, Peter Bogdanovich, but of a number of other respected directorial talents. Her second film was a starring role in Elaine May's **The Heartbreak Kid**, and her fifth, following two more films with Bogdanovich, was for director Martin Scorcese, teamed with Oscar-winner Robert DeNiro for Columbia Pictures' **The Taxi Driver**.

In addition, a collection of offers from other top filmmakers provides a consensus that the young lady has gracefully survived the rigors of instant stardom. There can, apparently, be room at the top, even when you arrive by invitation rather than graduation.

SHOW PEOPLE

Ingmar Bergman is going Hollywood. The Swedish director, who left his native country as a result of his problems with tax bureaucracy there, says he suddenly felt more at home in Hollywood. He and producer Dino De Laurentiis are planning three pictures, one of which will be a remake of **The Merry Widow** which Bergman had planned to make several years ago with Barbra Streisand in the lead role.

Richard Burton

Richard Burton has been signed to star in the film-version of peter Shaffer's Broadway hit **Equus** in which he will be repeating the role of the psychiatrist he recently portrayed on Broadway. Producers, worried about his drinking habits and sagging box office appeal, considered Jack Nicholson and Marlon Brando for the role but Burton's performance in Edward Albee's **Who's Afraid of Virginia Woolf** tipped the balance in his favor.

Director Peter Bogdanovich hired magician whiz Mark Wilson to teach Tatum O'Neal card tricks for a gin rummy sequence in **Nickelodeon.**

Clara Bow, the IT girl of the 20s and one of the most promiscuous stars in Hollywood history, is the subject of a biography appropriately entitled *The It Girl.* The book chronicles her sex exploits with her many beaux, including Gary Cooper and Frederic March.

Norman Mailer takes up his acting career again opposite Rip Torn and porno-star Marilyn Chambers in Nicholas Ray's **Murphy,** to be filmed in New York.

Martin Sheen, who won recognition in **Badlands,** has taken over the lead role of Francis Ford Coppola's **Apocalypse Now,** replacing Harvey Keitel, who was fired as a result of a contract dispute with Coppola. Sheen's role was apparently first offered to Steve McQueen but Coppola changed his mind when McQueen demanded $3 million for three weeks work.

Actress Terry Moore has made a claim on the Howard Hughes estate, insisting she and Hughes were married at sea, aboard his yacht Hilda, while sailing to Mexico in 1949. Warren Beatty, meanwhile, has announced that he will produce and star in the story of Hughes' life.

Andy Warhol is producing, and Carol Baker is starring in **Bad Company,** the story of a "hit woman" mob operating out an electrolysis parlor in Queens.

Goldie Hawn

Goldie Hawn has finally agreed to pay Gus Trikonis a $75,000 settlement so she can divorce him and marry singer Bill Hudson in July, before their baby is born. And speaking of babies, Julie Christie

Warren Beatty

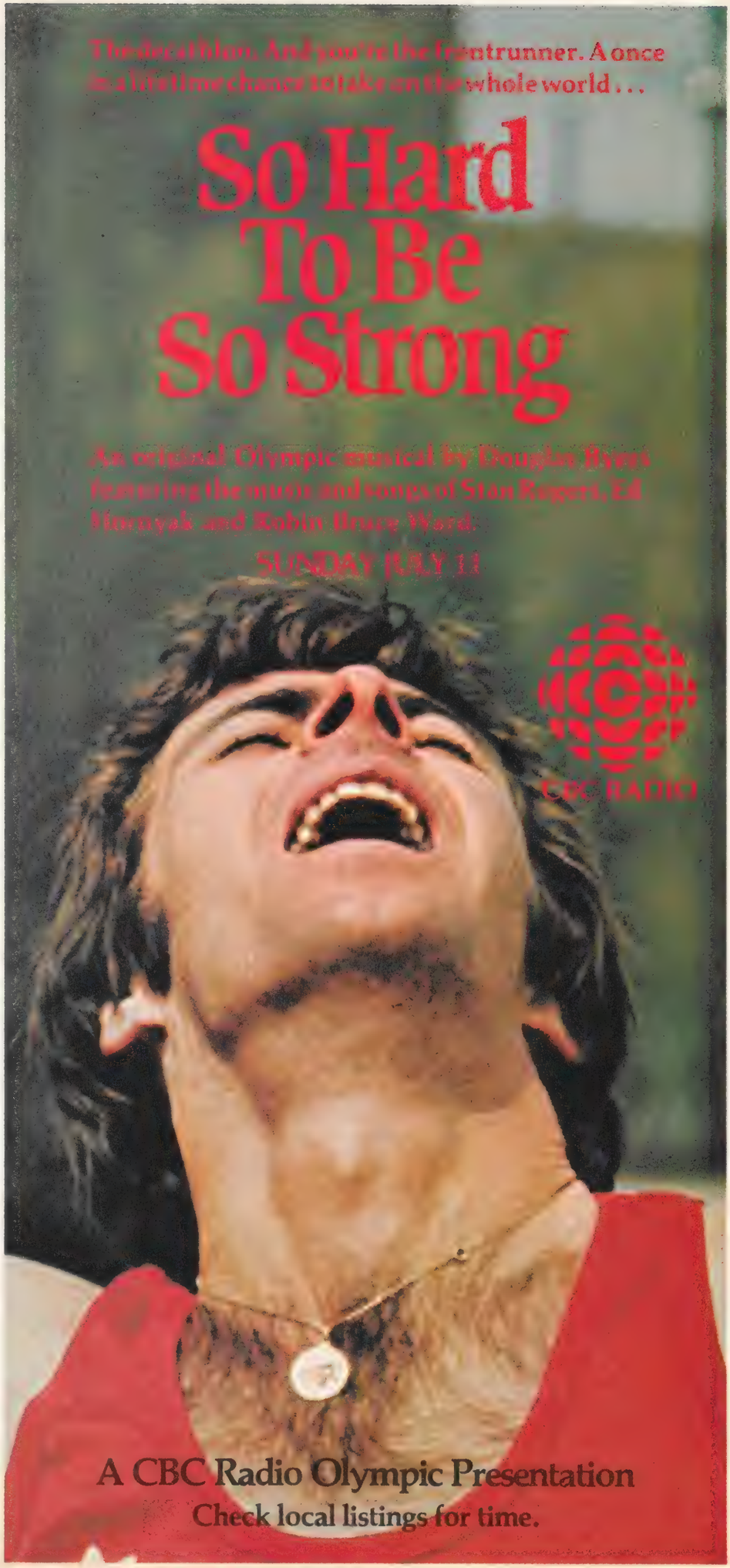
gives birth to a bionic child when she makes it with a handsome robot named Proteus in **The Demon Seed.**

Samuel Bronston, who created a film production empire in Spain during the '50s and '60s by producing such epics as **King of Kings, El Cid, 55 Days in Peking** and **Fall of the Roman Empire** has filed for personal bankruptcy.

Carol Burnett has filed a $10 million libel suit against *The National Enquirer* for reporting that she had had an argument in a Washington, D.C. restaurant with U.S. Secretary of State Henry Kissinger.

Doris Day

Attorney Jerome B. Rosenthal has charged actress Doris Day with "intense, unfair criticism" of him in her recent book, **Doris Day - Her Own Story,** by A.E. Hotcher. Day won a $22,800,000 court judgment against him in 1974 for negligence and conflicts of interest.



THE OMEN

by Myra Feldman

Lee Remick, in modern movie argot is something of a runaway production While other London-Americans heaa for sunny off-shore tax shelters she sits happily at home in an imposing St. John's Wood Georgian house letting the benefits of some of her best work catch up with her.

She added a Golden Globe to the clutch of other prizes for **Jennie, Lady Randolph Churchill.**

The film of Edward Albee's **A Delicate Balance,** in which she matched talents with Katharine Hepburn and Paul Scofield, opened to raves in Europe after a successful release in the U.S.

And **The Omen,** a serious attempt to slot the predictions of the Antichrist and Armageddon squarely into the 1970 s is now being released by 20th Century-Fox.

"I'll be surprised if this film doesn't prove to be quite a hit at the box office. I think its got a terrific story, one that's ingenious and is going to provoke a lot of thought and discussion. It was a most pleasant experience making it especially —with Gregory Peck. A real charmer."

All three of the above films are boldly stamped "Made in England."

She came to Britain in 1969 with her two kids, married an Englishman with two more of his own and stayed put.

"I'm sure if I had remained in California I'd probably have made a lot more movies in a closer period of time, but I've done it the way I wanted. It surprised me when friends who have my best interests at heart say, 'You ought to be a Superstar.' I think, 'What the hell are they going on about?' I'm not really interested in Superstardom. It really frightens me, it always did. I love to work and the effort involved in that is very satisfying without having to be this superstar person. It'll never happen. We'll never know now whether or not I could have been .

"So you see it wasn't just a case of leaving the States, or leaving because of the Nixon Administration, or the American frame of mind. I was not a refugee in that sense. I left for purely romantic reasons. It wasn't a difficult decision to make, but it was difficult to do; I just knew I'd found the fella for me and my children. It was difficult uprooting the kids from their country, their school, their father although they go back twice a year to see him. The emotional ties — family, friends are harder, but they're not severed, you go there, they come here. It's not irrevocable as it was when people were pioneers who turned their back on the East and went West and never saw the East again. People said I was crazy, that I didn't know where I was going to live. But it all falls into place . . ."

"Also, I was always a very pretty little girl which on the surface made life a great deal easier for me. People always like to look at pretty little girls, and you do something naughty and then you smile and somebody'd going to smile right back and say it's all right, you know. As a girl I smiled my way through an awful lot at school!"

Ballet was her first love, long before theatre or films made an impact at all. "Not the glory of first nights and roses being thrown at me, but just being a

Billy Whitelaw, Lee Remick, Gregory Peck

wonderful ballerina; I wanted to be Margot Fonteyn or Maria Tallchief or Alicia Markova. I worshipped them and pinned their pictures all around my bedroom and spent my life at ballet class.

"The discipline of the dance was awesome, even now I'm ill if I think I'm going to be one minute late for a rehearsal or performance."

From New York theatre the trail led inevitably to Hollywood.

"In terms of film the difference between the East and West coast is vast. I was fortunate because my first film (**A Face In the Crowd**) was done on the East coast under the auspices of Elia Kazan. When I finally appeared in what is fondly known as Hollywood — where for a variety of reasons I was never very happy, although some of the work I did was all right — I had this East coast aura which allowed producers and directors to look at me a trifle differently than they might have looked at another West coast face. I was not expected to be a dummy, it was understood that I was different but I don't know that I was all tha different."

She certainly didn't conform to a pattern that Hollywood understood.

Sometime later when MGM in their innocence chose to drop her for Petula Clark in **Goodbye Mr. Chips,** she hit them between the eyes with a million dollar lawsuit for breach of contract. MGM quietly settled out of court. "I'm not the sort of person who usually sues but thought, 'why the hell let them get away with it?' Big studios still treat actors like puppets. There's less of it than there was, but now and then you have to take a stand.

"Mind you, there are many times when I feel I just can't cope, like most women — it's something that happens to us much more than men. I do believe that, physiologically and biologically, there is a major character difference between men and women. There are times when I feel very shaky, but basically I'm a survivor.

"I love being alone, I need to be alone sometimes.

"The days are not long enough for the things I have to do and enjoy doing — for friends and for the house and garden. I love to have months and months off — but I like to know there's something at the end of it."

Preferably in England and no more than a comfortable car haul from St. John's Wood.

"This is my husband's country, where his life and work are. I need my family, and I want them to need me."

The Omen is a Harvey Bernhard-Mace Neufeld Film for 20th Century-Fox release, starring Gregory Peck, Lee Remick, David Warner and Billie Whitelaw. Produced by Harvey Berhard and directed by Richard Donner with Mace Neufeld as Executive Producer and an original screenplay by David Seltzer. Charles Orme is the Associate Producer

LIFEGUARD

The contemporary beach boy

by Alastair Morgan

The glory of the southern California beach. The dangers of a restless ocean. The swinging bikini-clad girls. The competitive athletes. The occasional weirdos. They're all part of the panorama that surrounds the world of the lifeguard, a highly-trained, finely-conditioned man.

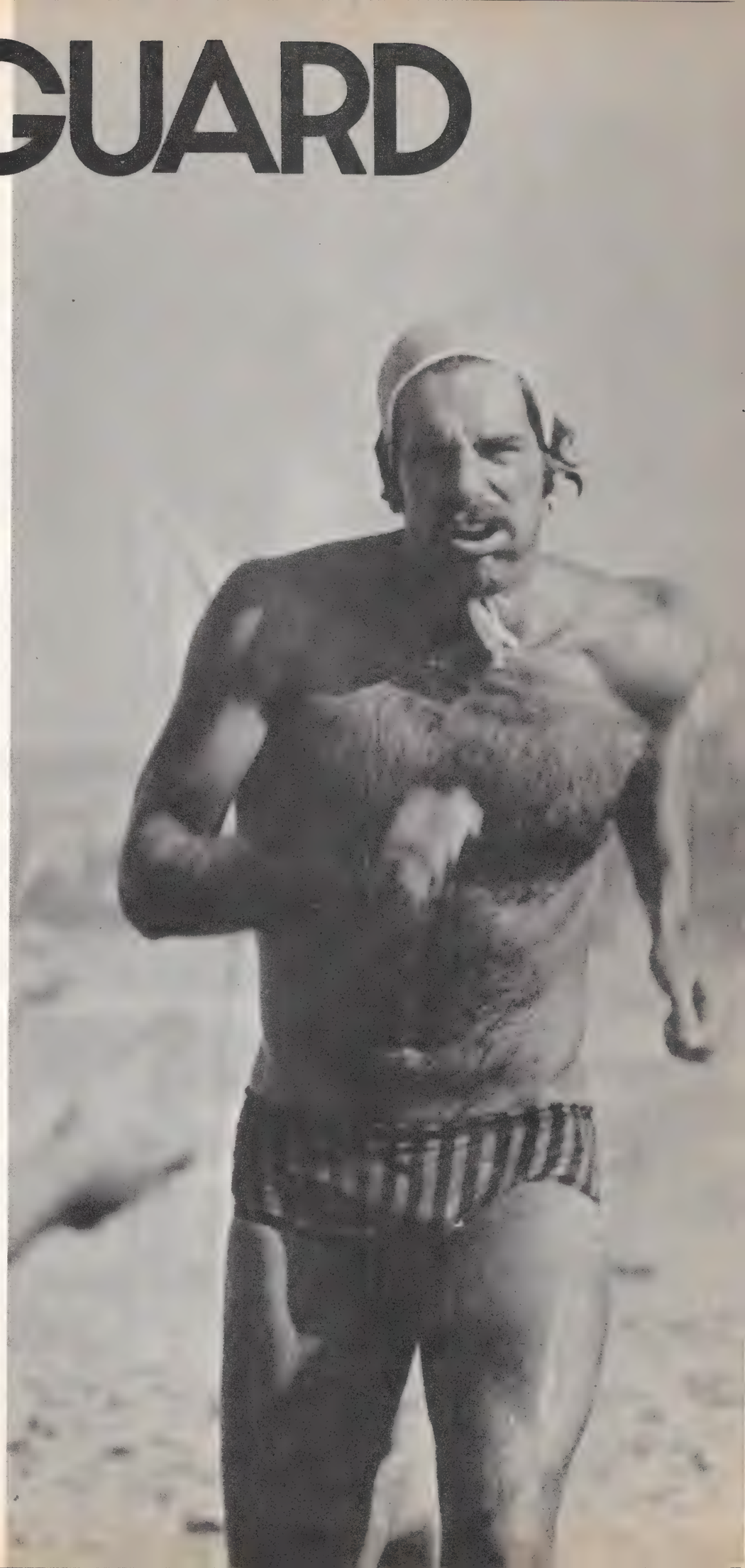
The guard portrayed by Sam Elliott in **Lifeguard** is a man of muscle, blood and flesh, not the cardboard figures of the beach party pictures of the Fifties and Sixties.

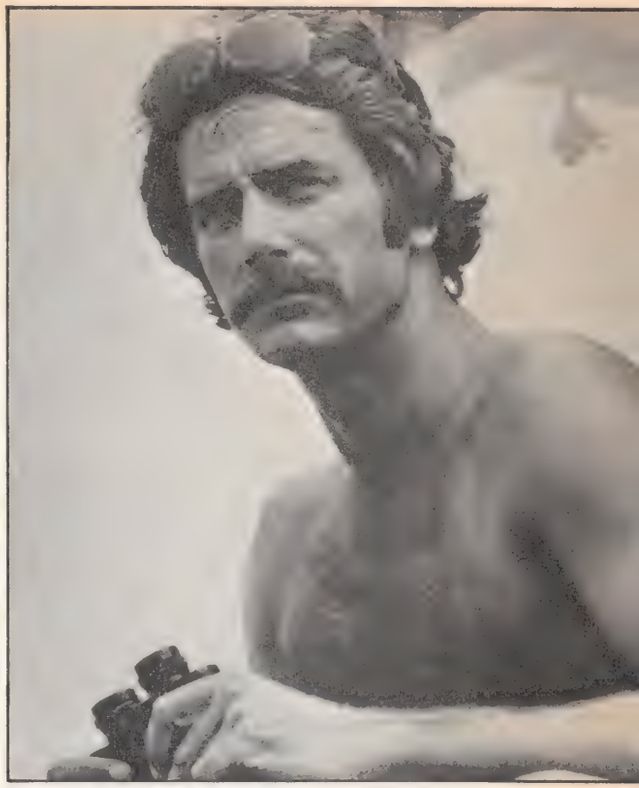
Paramount Pictures' **Lifeguard,** a Ted Mann-Daniel Petrie Production, authentically depicts the actual skills and adventures of a professional lifeguard at a crucial turning point in his life. From realistic rescue operations and tower procedures to romance and humorous incidents, **Lifeguard** explores the pressures put upon a man who chooses a life near the ocean. He is past 30, an age when many of the people who populate his life feel he has bypassed striving for the American Dream and its monetary rewards.

Lifeguard was filmed at Paddle Board Cove, a legendary diving beach, and other nearby Los Angeles county beach locations at the south end of Santa Monica Bay. **Lifeguard** shows off the California beaches, which have longer expanses of sand, more surf and rougher ocean than any of the eastern shores.

The cast of **Lifeguard** is a young group of promising professionals. Sam Elliott, who portrays leading man Rick, entered the film business with a seven-year contract with 20th Century-Fox, who cast him in various television programs. After 20th dropped their contract players, Sam was signed for a semi-regular role on Mission: Impossible. he appeared in numerous other television shows (including the title role in an unsold pilot for Evel Knievel) as well as such films as **Butch Cassidy and the Sundance Kid, Games** and **Frogs.** It was in the latter film that director Daniel Petrie spotted Sam for **Lifeguard.**

Anne Archer, who plays the independent divorcee Cathy, is the daughter of actress Marjorie Lord. She's appeared in numerous television shows, made her film debut in the 1970 **The All American Boy** and has also had leading roles in such films as **The Honkers** and **Cancel My Reservation.**





Sam Elliott avoids middle age in Lifeguard

Parker Stevenson co-stars in Lifeguard

Kathleen Quinlan and Sam Elliott

SHOW TAKES

C.W. McCall's hit single *Convoy,* which topped both pop and country charts, will be made into a movie. Under producer Robert M. Sherman, whose previous credits include **Night Moves** and **Missouri Breaks, Convoy** will deal with a group of independent truckers who organize a convoy to protest the 55 mph speed limit and other controls imposed by the Establishment.

Lily Tomlin

Lily Tomlin and Art Carney have been signed by producer Robert Altman to star in **The Late Show** which Robert Benton, who penned **Bonnie and Clyde,** is directing.

William Conrad, the star of the popular television series Cannon, returns to feature films in **Shine,** as a murderous, despotic boss of a small Kentucky town.

Burt Reynolds is set to play **Superman** in the $15 million feature to be directed by Guy Hamilton from a screenplay by Mario Puzo. Puzo, who wrote **The Godfather,** has been paid $350,000 for the script and will receive a piece of the profits.

Having won an oscar for **The Sunshine Boys,** his first film in 37 years, George Burns is not wasting any time in getting back into the swing of things. He's agreed to star as a publishing tycoon in **Masthead.**

Richard Dreyfus, star of **Jaws,** has been cast as one of the leads in **Close Encounters of the Third Kind,** being directed by Steven Spielberg, the director of **Jaws.** French film director Francois Truffaut is also appearing in the film.

Anthony Quinn plays the kidnapper of a black African politico in **Tigers Don't Cry,** a South African film about racial confrontation.

Helen Reddy, a singing nun in **Airport '75,** is set to star in **Pete's Dragon,** Disney's biggest budgeted musical since **Mary Poppins.**

Peter Fonda will topline **Outlaw Blues** as a prison escapee who becomes a top country and western star.

Steve McQueen will film Arthur Miller's version of Henrik Ibsen's **An Enemy of the People.**

George Burns

Katharine Hepburn

John Wayne and Katharine Hepare together again in **Someday,** a sequel to **Rooster Coburn and the Lady.**

Louise Fletcher's first film appearance since winning the best actress Oscar for **One Flew Over the Cuckoo's Nest** will be in **The Heretic - Exorcist II,** as a psychiatrist. In addition, Max Von Sydow will reprise his original **Exorcist** role as Father Merrin, despite the fact that he was killed off in the first one.

Candy Clarke, featured in **American Graffiti** and **The Man Who Fell To Earth,** will star as the world's first woman astronaut in **Angela.**

Comediennes Kaye Ballard and Ruth Buzzi will co-star as opposing hockey team coaches in Walt Disney's **Freaky Friday.**

Television personality David Frost is planning to produce **Nessie,** a chiller based on the story of the legendary Loch Ness monster with special effects to be done by Japan's Toho Studios at the cost of $3 million.

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AT SELECTED THEATRES ACROSS THE COUNTRY

SHOW LETTERS

This new feature of Showbill invites you to write and express your opinions and views on the magazine's contents and all matters relating to the movie making industry.

I just read your magazine for the first time. I don't read magazines very often, but as I was buying some popcorn to munch on during "One Flew Over the Cuckoo's Nest", my eye caught a magazine covered with caricatures from a movie called "Bad News Bears". I flipped through it then, and when I got home, I read it thoroughly. It gave me an excellent outlook on the films described. I feel you should know a little bit about the film you are going to see. "Showbill" gives you that little bit, with not too much comment and opinion.

I am usually hesitant to write to magazines like Showbill, but since you had an invitation on the third page, I thought that I had better take advantage of it. The fact that the magazine is short, has few advertisements, and has many photographs is really great. It also gives you an idea of the real character of the actress or actor in the particular film.

As a high school student, I can't afford to see all of the magnificent films now showing with actors like Jack Nicholson, Dustin Hoffman, and actresses like Liv Ullman and the new Margaux Hemingway. That's one of the many reasons why I enjoy reading Showbill. I'll keep my eyes open for the next issue!

Sincere Thanks,

Angie Calabrese
Toronto, Ontario

Your Magazines are terrific!

Linda Kunashko
Islington, Ontario

It's a great mag and I use it frequently in my comments on entertainment and it aids me immeasurably in my film reviews. Thanks...

Tom Ashore
Features Editor-CKRC
Winnipeg, Manitoba

Congratulations and thank-you for publishing "Showbill". It's greatly appreciated because it's nice to know what goes on behind the scene. You manage to make a show appealing!

Thanks again!

Miss Cathy Heller
Edmonton, Alberta

An interesting informative periodical.

B. Wilson
Kingston, Ontario

I have received several copies of your "Showbill" magazine and have found it to be very interesting and informative. I have missed getting Vol. 1 No. 1 Spring 1975, and Vol. 1 no. 4 Winter 1975 and wonder if you still have copies. I would pay a nominal charge for them. Hoping to receive an early reply, I remain. Very truly Yours,

Eddy Panasuk,
Kapuskasing, Ontario

I have just finished reading Showbill and found it to be very entertaining and informative.

V. Mannion
Ottawa, Ontario

I have seen your "Showbill" of Spring '76 (volume 2, number 1) and was very pleased with it. This may give to the "movie-addict" a very good idea for the films to watch for on the theatre's screen.

This is the first time that this magazine comes into my hands and found it very interesting. I read it from front cover to back cover and loved every page of it.

A now & forever fan of "Showbill"

Robert Blouin
Sherbrooke, Quebec

I enjoy your magazine very much. A lot of movie information can be found in your magazines which I like, and I think this type of a magazine is just great. I too, am a movie buff, and like to hear about upcoming movies. If in any way I could be helpful in the publishing of your magazine I am willing. If I could become a subscriber to your magazine I would be willing to pay a fee for the publishing and mailing. Please keep up your magazines so that I can keep up on the latest movies.

From a great fan of Showbill

Paul Campeau
Windsor, Ontario

I think your magazine is doing a great job. Especially liked the article on the 'Bad News Bears'.

Don Todesco
Calgary, Alberta

I have just finished reading the latest issue of "Showbill", and enjoyed the magazine from cover to cover, especially Philip Anderson's piece on the "Bad News Bears". I just hope the movie will compare to the fine quality of articles turned out by your publication.

A. Janusas
Toronto, Ont.

When we were vacationing in Vancouver at Christmas time, we were given a copy of "Showbill" when we went to see "The Man Who Would be King". We enjoyed reading your publication so much and wondered if we could be put on the mailing list. We would be happy to subscribe to this if you would let us know how much it would cost.

A. Willemsen
Seattle, Washington

I went to the movies & got for the first time your magazine Showbill; read it cover to cover not once, but several times & truly enjoyed every page of it.

I will keep my eyes open for future volumes. You can be sure as I am a real movie fan, have seen several of the movies you wrote about & no doubt I will continue to do so.

I do not know how this magazine can be improved upon - as I found it had a little of everything to delight the avid fan - such as myself.

Miss M.L. McCarthy
Winnipeg, Manitoba

I would like to tell you how much I enjoyed Showbill-Spring '76. (It's great), in the future I would like to see articles on special effects, or how a movie is staged from script to screen, (on special effects) how a film company deals with such problems ie: as in your article on Black Sunday (with Photos).

More articles on Exploring the Medium. Keep up the good work.

John Littlejohn
Weston, Ontario

Your magazine brought much enjoyment as well as a great deal of information about upcoming films. Being an enthusiastic movie-goer as well as a teacher of film arts.

P.S. My wife and I enjoyed very much your informative articles along with the various pictures.

G. Robertson
Head of Film Arts
Neil McNeil High School
Toronto, Ontario

SHOWBILL
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I would like to mention how interesting your magazine is, I always pick-up your magazine whenever I am at the show and believe me I am there often. Considering it is free you have very good articles and you give the movegoer a candid look at whats' coming next such as The King Kong picture. Its' nice to know that in today's world something you like can be free.

Miss JoAnne Goodberry
Inverary, Ontario

I've enjoyed vol. 2, No. 1 of your magazine - it's the first I've seen! Is there any place I can get a copy on a regular basis? I received this one from an usher in front of the University cinema.

Lawrence Fritz
Nobleton, Ontario

I would like to compliment you on your magazine because it gave me information for school, and also helps me in knowing the movies which are coming up in the future.

Glenn Magill
Toronto, Ontario

Hello, let me take this opportunity to congratulate you & your staff on a very enjoyable & interesting magazine. I think "Showbill" is great!! I loved your article on "Mahogany" and agree that Diana Ross is a multi-talented, glamorous entertainer. I attend movies regularly & enjoy reading your current copy, while anxiously awaiting your next issue. Keep up the good work.

Jeff Marshall
Pickering, Ontario

I enjoy your magazine very much and hope that you continue your success. I have been a movie buff for years now. I collect old stills and posters from all old films. If I can help you in any way please contact me.

D. R. Sisto
Toronto, Ont.

Showbill magazine is the best of its kind there is. It's very informative; and interesting.

Mr. Tony Pastrikakis
Toronto, Ontario

I want to tell you to keep on making Showbill because it's great. I always go to the movies just for a Showbill magazine. They're only available in theaters; too bad though.

Kathy Lemay
Winnipeg, Manitoba

WHAT DO ALL THESE PEOPLE HAVE IN COMMON?

ROBERT REDFORD CATHERINE DENEUVE
BERT REYNOLDS DINO DE LAURENTIIS
DIANA ROSS ROBERT DE NIRO
FAYE DUNAWAY MAX VON SYDOW
CONNY VAN DYKE JAMES MASON
DEBORAH RAFFIN KIRK DOUGLAS
ROBERT ALDRICH WALTER MATTHAU
TATUM O'NEAL INGMAR BERGMAN
LIV ULLMAN LAURENCE OLIVIER
ROMAN POLANSKI KAREN BLACK
DONALD SUTHERLAND GEORGE C. SCOTT
ALBERT FINNEY AL PACINO
RONEE BLAKLEY INGRID BERGMAN
PAUL NEWMAN

They've all appeared in

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A MOVIE ENTERTAINMENT MAGAZINE

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